



ALDORA BRITAIN RECORDS

The Global Independent & Underground Music E-Zine
Issue 463, Sunday 16th November 2025
“Tomorrow’s Music Today”

ABR’S TOP PICKS...

Marc Teamaker, Marilyn
Steele, and Turbo Lovers!

Live Spotlight: JET with Tempesst at
Rock City, Nottingham, England!

Also... The Top 10 Most Influential Records
of 1979 as voted for by our featured artists!

(Pictured artist: Turbo Lovers)

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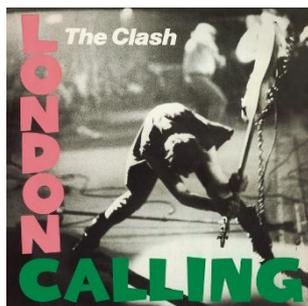


Jet picture credit: Jason Sheldon.

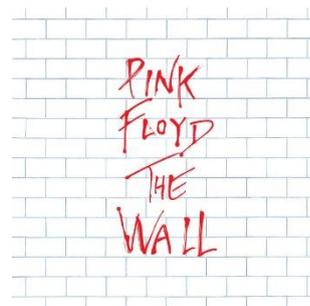
The Top 10 Most Influential Records of 1979 as voted for by our featured artists!

Aldora Britain Records has had the immense privilege of talking to thousands of talented artists over the years, from a variety of backgrounds and from every continent on the planet. With each interview, we ask these musicians some of their favourite things in a segment we call the 'Quickfire Round'. In 2025, we thought it might be fun to present some of these answers in specially curated lists, like this one, 'The Top 10 Most Influential Records of 1979'. It is sure to generate conversation, opinion, and maybe even outrage! But here it is, some of the indisputable favourites from the *ABR Community*, enjoy!

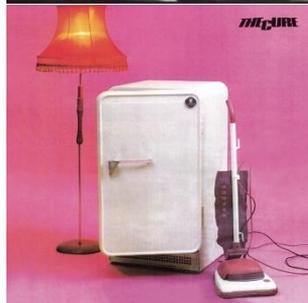
1
The Clash
London Calling
1979



2
Pink Floyd
The Wall
1979



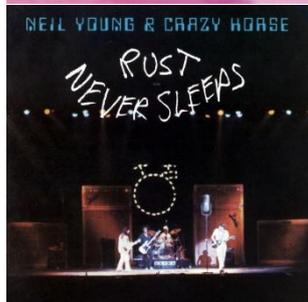
3
The Cure
Three Imaginary Boys
1979



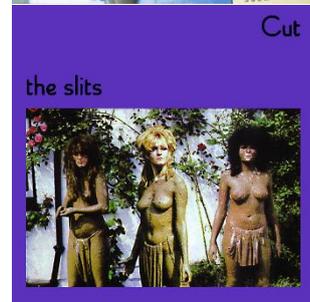
4
David Bowie
Lodger
1979



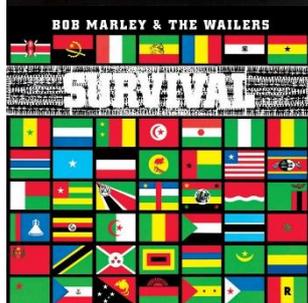
5
Neil Young and Crazy
Horse
Rust Never Sleeps
1979



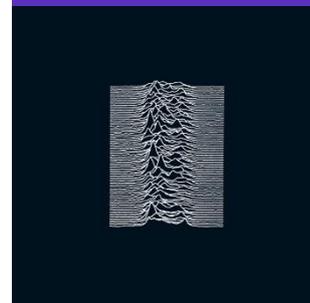
6
The Slits
Cut
1979



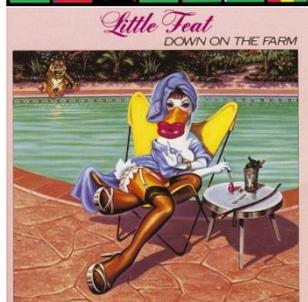
7
Bob Marley and the
Wailers
Survival
1979



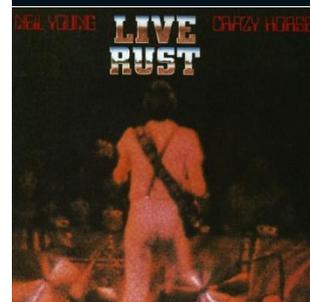
8
Joy Division
Unknown Pleasures
1979



9
Little Feat
Down on the Farm
1979



10
Neil Young and Crazy
Horse
Live Rust
1979

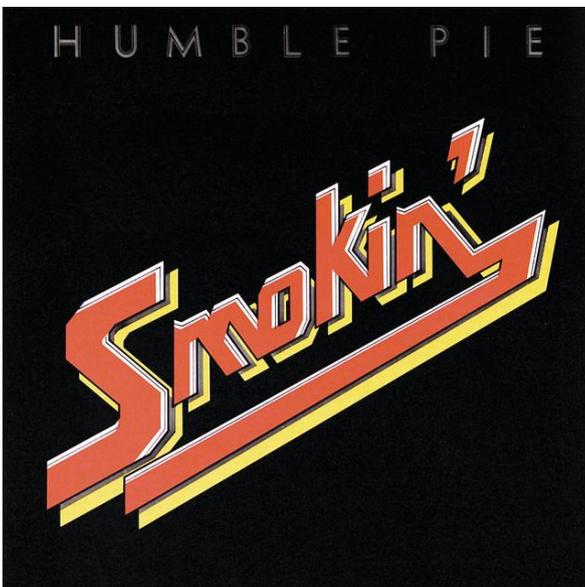


In and Out of This World

Marc Teamaker is an artist who makes alternative music through a distinctly sophisticated lens. Whether it be soul leaning, or even a pop ditty or indie rock driver, this Connecticut based artist has proved himself to be diverse and versatile. And this fantastic foundation certainly comes through on his most recent album, the impeccable *Teas n Seas*. These eleven standout tracks are quintessential Teamaker, built upon clever yet relatable songcraft and consistently tapping into an undeniably emotive and direct undercurrent. It is another spellbinding addition to his back-catalogue, for sure. And as the buzz and momentum surrounding *Teas n Seas* continues to gradually build, Marc took some out to once again have a chat with *Aldora Britain Records* about his creative adventures so far. We discussed formative musical memories from his adolescence, his unique approach to songwriting and songcraft, a selection of his recorded output to date, and much, much more. That exclusive in-depth conversation is published here in full for the very first time.

Keep up to date with Marc Teamaker [HERE](#). Listen to Marc Teamaker [HERE](#).

And please don't forget to send a magazine-sized donation to Aldora Britain Records [HERE](#).



Aldora Britain Records: Hello Marc, how are you? I think it is about time that we welcomed you back to the *Aldora Britain Records* e-zine. Did you know the last time was in 2020? It has been far too long! As always, let's kick things off by looking back. You previously mentioned your first live music experience was Humble Pie in '72. Can you tell me about this? What formative impact did this show have on you back then?

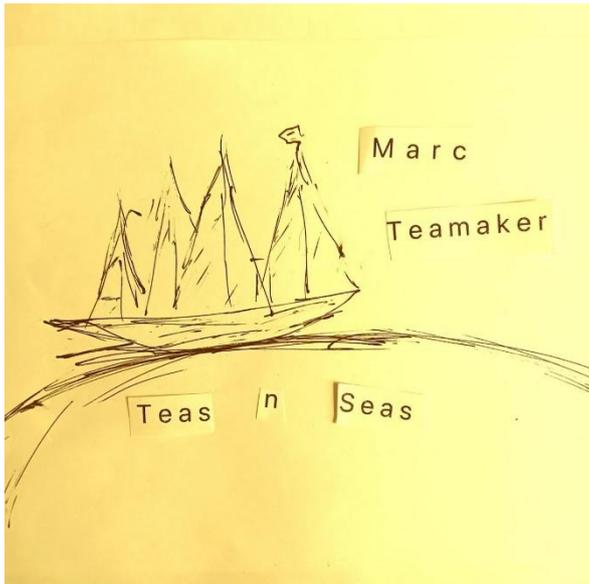
Marc Teamaker: Yeah, it's been a while, hasn't it? Things are well here, and I hope with you too, Tom. Humble Pie? Oh man! It was everything. I was twelve and it was my first show. My best friend's uncle and aunt, who were like in their early twenties, took us. Also on the bill were Edgar Winter and Ramatam, that had Mitch Mitchell on drums. It was in a football – soccer! – stadium. Gaelic Park in the Bronx. Right next to the trainyard. Ramatam opened the show just before sunset. They were pretty good. They also had a couple of other names in the band. Mike Pinera, who was in Blues Image and wrote 'Ride Captain Ride', and April Lawton. She was a pioneer. It was rare back then to have a girl lead guitarist. Then just as the sun went down the Edgar Winter group hit. They were great and Winter scared the hell out of me. That white hair against a night sky? Impressionable I was.

I figured how could Humble Pie beat that? But they did. It was heavy but it was very musical and there was Steve Marriott, a force of nature to say the least. For an impressionable twelve-year-old, it was like a heavy metal church revival! After that, I wanted to do what Marriott did. I mean The Beatles too, of course, but seeing him live just did it. I already had an acoustic, but I begged my mom and dad for an electric guitar and amp and they obliged. A Harmony/Silvertone and some small generic amp. I think they got it at Sears. So, I was off from there and haven't looked back really.

Aldora Britain Records: And now, let's take a leap forward to the present day and to your brilliant and diverse artistic output. I am definitely drawn in by your dynamic and hard-hitting songwriting and songcraft. How do you approach this part of your creative process? Is it collaborative or more individual? Are you drawn to specific themes or topics? Perhaps coming from more of a personal, observational, or even fictional perspective?

“I pull from my personal experience, but it usually comes out in a somewhat fictional way ... ‘travelling’ seems to run through my songs. And what happens along the way. Love, wanderlust, dreaming ... You name it, all this universal stuff.”

Mark Teamaker: Thanks, Tom. I appreciate that. Well, while I do collaborate, I’m much more solitary in the songwriting process for my solo work. Lyrically my approach is kind of a mish mosh of things. I pull from my personal experience, but it usually comes out in a somewhat fictional way. Kind of like how I imagine a novelist might do. Themes and topics? Well, ‘travelling’ seems to run through my songs. And what happens along the way. Love, wanderlust, dreaming, water, the sky, disappointment, etcetera. You name it, all this universal stuff. Sometimes I come at it with a specific idea, and some days it’s all stream of consciousness, pulling from here and there.



Aldora Britain Records: I would like to focus on an exceptional recent outing of yours, 2025’s *Teas n Seas*. This is another brilliant addition to your back-catalogue. Thank you so much for the music and the songs! Let’s delve deeper into the album’s making. What are your memories from writing, recording and releasing these songs, and how would you say you grew and evolved as an artist and musician throughout this process?

Marc Teamaker: Again, thank you for the kind words! And the pleasure is all mine. I remember after finishing my previous album, *Leaf Day Boys*, in 2021, that I wanted to shift gears a bit. Get back to more guitar-oriented writing. While *Leaf Day Boys* had a good amount of guitar on it, it was written more with keyboards in mind. It also tilted slightly more to the soul and R&B side of things. For me anyway. I needed a change of

sonic scenery as it were. So, while I was developing ideas for what would be *Teas n Seas*, I decided to put out a bunch of singles to buy time.

One day I was speaking with my dear friend, and sometimes collaborator, Robert Baird, and he said I should name my next record *Teas and Seas*, which I later found out was a play on ‘terms and conditions’. It was kind of a challenge. Robert is always giving me musical prompts, which I love. So, this gave me a start for developing a concept. I started from the title, and I work from there. My wife Kathleen passed away in 2016, and I knew I wanted this album to honour her in some type of way. Something that revealed our relationship, without running the risk of being pretentious, in a poetic kind of way. This comes from the press release and sums it up nicely, I think:

‘*Teas n Seas* is a series of love songs for my late wife Kathleen, both experienced and imagined. It’s a kind of conversation with her on various road trips. She’s gone but I’m still batting around ideas with her and it’s like we are writing the songs together.’

As far as growing and evolving? Well, that’s always happening, I hope. Two things that come to mind was my desire to do a more lyrically conceptual work. Loosely. The other, being more technical, is that I started to play guitar without a pick to give my playing more dynamics. I hope I succeeded with both.

Aldora Britain Records: It is a gem of a record from start to finish, top to bottom, but I would like to pick out two personal favourites in particular. These are ‘Sunday Song’ and ‘Phantom’. For each, what is the story behind the song, and can you remember the moment it came to be? Did anything in particular inspire the compositions, and what do they mean to you as the writer and performer of each?

Marc Teamaker: ‘Sunday Song’ is kind of a dreamy homage to road trips that Kathleen and I would often take. It actually was born out of a short vacation I took with my brother up to the Upper Peninsula in Michigan in

“I started from the title, and I work from there. My wife Kathleen passed away in 2016, and I knew I wanted this album to honour her in some type of way. Something that revealed our relationship ... in a poetic kind of way.”

2023. While me and Kathleen lived together, in Chicago, on the other side of Lake Michigan, it brought to mind our many road trips. As I rode shotgun, with my brother driving, I developed the idea looking out the window and recollecting those times with my lady. It doesn't give much detail other than us going up and down the lake, starting in the morning on Sunday and returning the next morning. And how grateful I am to have had those wonderful times with her.

'Phantom' is the only song on the album that came from another time period. I think maybe 2010. I was pouring through some recordings when I came across it and thought this would fit in well on the album. I was just coming off another romantic relationship and dreaming of another. Funny, it was written just around the time I actually met Kathleen. So, I think that played a part in me choosing it for the record. Anyway, it was loosely about the desire to fall in love again and all the little figments that can play around your head in that desire. Also just wanting it to happen organically, thus the lines, 'I try not to push at all, hoping that I might fall... into your arms. Easier said than done.' From a musical standpoint, I was probably being influenced by Nick Drake, or Paul Weller's 'Country', which may have been influenced by Nick Drake. Forgive the namechecks.



Aldora Britain Records: Since we last spoke, you have also been involved in an exciting collaboration called WHIRRL. I really enjoyed these recordings, and once again, they showed a different side of your creative and musical personality. How do you reflect back on these outings as a whole now, and is there anything that you would edit or change about them when looking back with the benefit of hindsight?

Marc Teamaker: Not really. Maybe some mix type technical type stuff. Working with Robert Baird is a pleasure and an honour. I'm stepping more into his world here, and he's allowing me to bring my more jazz side to it. Sir Robert is an electronic keyboard whiz, a great arranger, as well as songwriter. It's really a lot of fun to go to places you wouldn't usually go. Go a little farther outside of what you normally do and then come back to it more refreshed. The last one we did,

'The Wonderland of Sunflowers', is a direction I'd like to further explore. Ann Gulian, whose voice is all over *Leaf Day Boys*, is just wonderful on it. Robert and I are talking about working on some new material and I hope maybe I can get Jared to play drums. Jared Nixon, another great friend and musician who's played on pretty much everything I've put out since around 2007 or so. I think he could bring something special to WHIRRL.

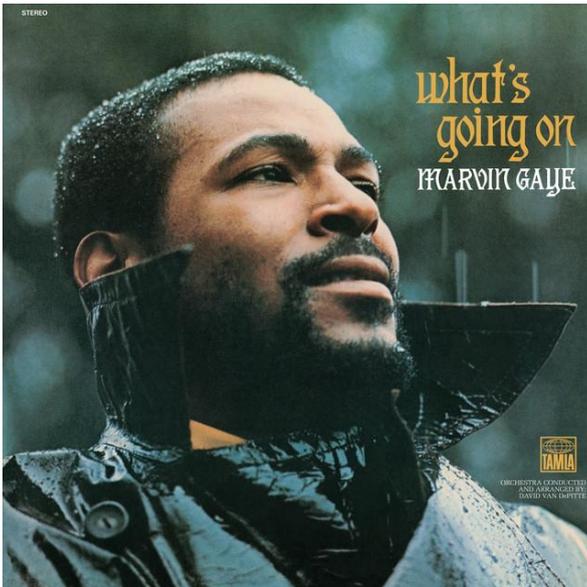
Aldora Britain Records: When I listen to your recorded output, I always get the impression that you would put on an unforgettable live show. I am picturing an immersive and captivating performance, for sure. Is this something that you do? If so, what do you aim to bring to the stage as an artist, and what can a fan expect from their very first Marc Teamaker live experience? I hope to be able to attend one of these events someday soon!

Marc Teamaker: I have to be honest here. I have not performed live in about twelve years. When Kathleen became ill, I stopped. It took a while for me to want to get back out there. I started to put a set together in early 2020 and then COVID hit. So that was dashed. At sixty-five, it's a little tough to start the engine back up, but I definitely want to get back to it, and plan on it for the spring and summer of 2026.

I think what people might expect is a solo performance that would highlight the songs, of course, being stripped down to guitar or piano and voice. It is always my aim to get the song across, whatever that takes. It would be a passionate attempt, using my voice and the freedom to improvise a bit, to get the audience to want to go and

“The subject matter became more political. I got that a little, because the Vietnam War was still in full swing and you couldn’t avoid hearing about it, but it wasn’t until I went to Berklee in ’78 that I discovered the whole album. So, it started to influence my writing.”

discover my recorded work, which would be very different. When I was touring with a band, in the early to mid-2000s, that was also stripped down as we went out as a trio. It wasn’t financially feasible for me to have another guitarist and a keyboard player, of which it would take for me to do bring the recorded versions to a stage. You could liken it to maybe The Police in the early 80s. And I would love to get back over to the UK so you could check me out live. We’ll see. It’s certainly in the back of my mind.



Aldora Britain Records: I always love to delve further into an artist’s roots. For me, it is absolutely one of the most enjoyable parts of any interview. You previously namechecked *What’s Going On* as an all-time favourite. Can you remember the first time you heard this record? How would you say it has informed you and your musical output since? More broadly, who are some of your biggest influences and inspirations as an artist currently?

Marc Teamaker: The first time I heard *What’s Going On* would have been around the time it came out in 1971. I was eleven. While I was just starting to really get into FM radio and album-oriented rock, I was still listening to Top 40 AM stations, and Motown definitely still dominated. I was really into soul and R&B at the time. The song ‘What’s Going On’ was a bit of a departure from the usual stuff and that appealed to me. It was

a bit more jazz oriented, and the subject matter became more political. I got that a little, because the Vietnam War was still in full swing and you couldn’t avoid hearing about it, but it wasn’t until I went to Berklee in ’78 that I discovered the whole album. So, it started to influence my writing. It was like the perfect storm because I was attending a school that was heavy in jazz training and I started using chords with extensions.

At the same time, artists like Steely Dan, Joni Mitchell, and Pat Metheny started to really infiltrate my soul. Along with The Beatles, Traffic, Bacharach, Brian Wilson, Jobim, and so many more, they are my biggest influences. Currently, I am head over heels in love with Lucy Rose. Her last album, *This Ain’t the Way You Go Out*, is an absolute gem to these ears. Along with Silk Sonic, I think it’s one of the best albums made in a very long time. I am also enamoured with the Tedeschi Trucks Band and Derek Trucks’ guitar playing in general.

Aldora Britain Records: A broad question to finish. There have been a lot of changes in the world in the post-COVID era, both throughout society, with political turmoil and even bloodshed in Ukraine and Palestine, and within the music industry too, AI for example. How would you say these several years have impacted you, both personally and as an artist? How do you think this time has changed the music industry, both for the good and the bad?

Marc Teamaker: I guess, like with a lot of people, it has been a combination of insanity, a bit of soul searching, and adjustment. Things are moving really fast. Some things positive, some negative. Personally, I have sworn off talking politics with anyone who is not very close to me. You might find some of it creeping into some of my work, see the album *Leaf Day Boys*, but I will let the listener decide how they feel about it. It’s easy to get consumed by social media, and I have been, but I have decided to do less of it and concentrate on spending more time with family, a few close friends, and my students. Just things that really matter to me like my music, reading, etcetera. Getting outside more too.

In terms of as an artist and the industry? Again, pros and cons. Being inside a lot gave me more time to experiment with different styles of music, thus some of my collaborations as we’ve discussed, and by adding

“I find it a blessing, and I am very grateful that I do what I do because I absolutely love it! I make music for myself and if other people like it, that’s just gravy.”

them to my own solo work. I also think the industry has become a more isolated endeavour. Everyone can put music out from their bedroom or kitchen. I think that is a great thing, but it also waters down the quality of what’s available. But the technology has allowed me to work ‘In the Box’ as it were, and that saves a lot of time and money. Fortunately, I do most of my recording ‘Out of the Box’ and all of my mixing ITB. Automation is a wonderful thing.

I have to say I am not a big fan of AI in music, save for the odd plugin that uses it. Maybe because I am sixty-five. I don’t know. But I can’t get with people creating music out of it. It seems that you don’t have to be a musician anymore. I’m sure there are some that would disagree, but that’s how I feel. I find it a blessing, and I am very grateful that I do what I do because I absolutely love it! I make music for myself and if other people like it, that’s just gravy.

Quickfire Round

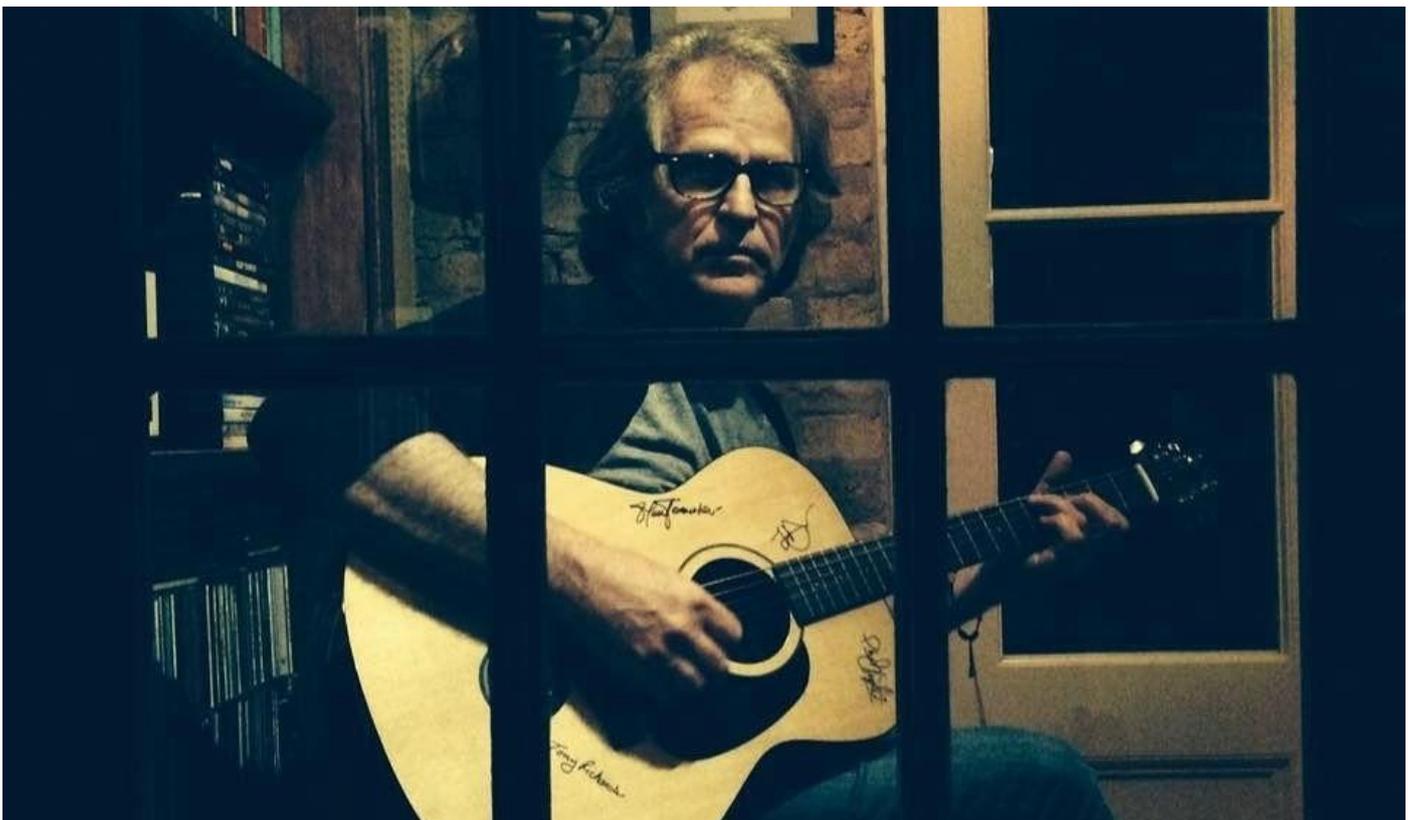
AB Records: Favourite artist or band? **Marc:** Geez, that’s tough. But for the quick round, Joni Mitchell.

AB Records: Favourite album? **Marc:** Marvin Gaye, *What’s Going On*. **AB Records:** First album you bought with your own money? **Marc:** I think it may have been Humble Pie’s *Smokin’*. **AB Records:** Last album you listened to from start to finish? **Marc:** *In a Silent Way*, Miles Davis.

AB Records: First gig as an audience member? **Marc:** Humble Pie, Edgar Winter, and Ramatam, August 22, 1972. **AB Records:** Loudest gig as an audience member? **Marc:** Rush, 1975. Awful. So loud we had to leave the theatre.

AB Records: Style icon? **Marc:** Steve McQueen. **AB Records:** Favourite film? **Marc:** *Lost In Translation*. **AB Records:** Favourite TV show? **Marc:** *The Honeymooners*.

AB Records: Favourite up and coming artist or band? **Marc:** I’m a little ashamed to say I don’t know of any, so I will say Lucy Rose. While she’s been around for a bit, she’s very new to me. Lucy Rose!



Things Ain't Always (What They Seem)

Australian troubadour **Merilyn Steele** builds her creative output upon an endlessly rootsy foundation, whilst also continuously tapping into a catchy, unforgettable pop sensibility. This is captured on her most recent album, the meaningful and oftentimes joyous *Making Memories*. This record reflects life's twists and turns, its sorrow and its euphoria, balancing these emotions and feelings exquisitely. And this is surely a snapshot of Merilyn's fantastic and enduring approach to songwriting, tapping into storytelling and personal reflections, and reaching out to each of her listeners. And taking a brief respite from these spellbinding creative endeavours, Merilyn once again sat down for a chat with *Aldora Britain Records* about her life in story and song to date. We discussed popular original compositions from her back-catalogue, her growth and evolution as an artist over the years, current big influences and inspirations, and much, much more. That exclusive in-depth conversation is published here in full for the very first time.

Keep up to date with Merilyn Steele [HERE](#). Listen to Merilyn Steele [HERE](#).

And please don't forget to send a magazine-sized donation to Aldora Britain Records [HERE](#).



Aldora Britain Records: Hello Merilyn, how are you? I think it is about time that we welcomed you back to the *ABR* e-zine. The last time was back in 2023. It has been far too long! As always, let's kick things off by looking back. You previously mentioned your first live music memory was Andy Williams, but I am curious, what was the first live show that truly made a lasting formative impact on you?

Merilyn Steele: Haha, yes, Andy Williams was pretty daggy and a concert that my parents took me to. I recall seeing John Farnham during his *Whispering Jack* tour at the time in Sydney Entertainment Centre. He struck me as not only a gifted singer but a true entertainer, moving to all areas of the stage and really connecting with the audience through banter and humour.

Aldora Britain Records: And now, let's take a leap forward to the present day and your sensational solo output. I am a big fan of your releases so far. Thank you for the music. I am definitely drawn in by your impeccable songwriting and songcraft. How do you approach this part of your creative process? Are you drawn to specific themes or topics? Perhaps coming from more of a personal, observational, or even fictional perspective or point of view?

Merilyn Steele: My approach to songwriting, I think, is a very unconventional one. I consider myself very lazy! Lyrics usually present themselves out of strong emotions, a situation or person that has affected me greatly, or a topic I feel strongly about. Some of the songs that have evolved from that are 'The UnHoly War', 'The Spirit of Hermannsburg', the story of the first settlers in the Outback and the tragic effect on the First Nations people. Other topics cover delicate subjects like suicide and abuse and, of course, loss and heartbreak. I rarely write from a fictional perspective but have done in the past with 'When It Rains', the story of a farmer who loses everything he has worked for from a natural disaster. Most songs come from real life situations and emotions surrounding them.

Aldora Britain Records: 2024 saw you release a beautiful and relatable record, entitled *Making Memories*. This is another fantastic addition to your back-catalogue, and I am grateful to have this album in my life. Let's delve deeper into the making of these songs. What are your memories from writing, recording and releasing them, and how would you say you grew and evolved as an artist throughout this process?

“This album was born out of much heartbreak and loss. Some of the songs on this album are the most deeply emotional and poignant I have ever written and dared to release. But as always, I like to leave with a message of hope.”

Merilyn Steele: Thank you, Tom. This album was born out of much heartbreak and loss. Some of the songs on this album are the most deeply emotional and poignant I have ever written and dared to release. But as always, I like to leave with a message of hope.

Aldora Britain Records: It is a pearl of a record from start to finish, top to bottom, but I would like to pick out two personal favourites of mine. These are ‘Making Memories’ and ‘Things Ain’t Always (What They Seem)’. For each, what is the story behind the song, and can you remember the moment it came to be? Did anything in particular inspire them and what do they mean to you as the writer and performer of each?



Merilyn Steele: ‘Making Memories’ is about accepting life’s knocks and losses, working through it and moving on with life to continue creating great new memories. After the eventual loss of my long-term partner to Parkinson’s and a form of early dementia which happened during COVID lockdown, my life changed dramatically. It took quite some time and much therapy to work through it all and come out the other side. This song was the result!

‘Things Ain’t Always (What They Seem)’. This is also a very personal song and while it may not seem obvious, the story is about a colleague, Glen Hannah, who decided to take his own life. Glen was the talented graphic design artist behind my second last album *Bring It Back*. No one had any idea of the thoughts that were in his head, not even his wife, so the news came as a huge sudden and deep shock. I found it very difficult to come to terms with. From the outside it appeared that he had it all, beautiful wife and family with two young daughters, top in his field as both session guitar player and graphic design artist. It just didn’t make sense. The song reveals Glen’s story and life but also urges the listener to not ‘take for granted what you see’ as many hide behind a mask of smiles. Mental illness can take many shapes and forms. We all need to look out for each other more. Go back and listen to the song again with new ears!

Aldora Britain Records: I would like to jump inside that time machine once again, and this time I would like to travel back to 2008. This is when you released *Extraordinary Daze*. It is crazy to think that this album is approaching its twentieth anniversary. Time flies! How do you reflect on this collection as a whole now, and is there anything that you would edit or change when looking back with the benefit of hindsight?

Merilyn Steele: Yes, time flies and waits for no one, or maybe what happens when you’re living a life! And even further back it is the twenty-fifth anniversary of my very first album, *This Passion*, which I should be doing promo for! *Extraordinary Daze* was quite experimental as an album. It was largely country blues based, and some radio presenters seemed to think I had ‘defected’ to another genre from my first album, which was quite traditionally country. I also explored a couple of sensitive topics as previously mentioned. One being war in ‘The UnHoly War’ and another about the story of our indigenous people back in 1877 when the European missionaries came to the Outback. This is where the first ‘stolen generation’ came from in Hermannsburg, Northern Territory. ‘The Spirit of Hermannsburg’. I still cannot listen to either of these songs without shedding a tear!

Aldora Britain Records: I have always been a big fan of Australia’s music and cultural scenes, especially since having lived in Melbourne in my early twenties. What is the ‘scene’ like there for you in Sydney? A firsthand account! How would you say it has changed and shifted over time? What are some of the obstacles and challenges that you have faced as an independent and underground musician and artist?

“The world is certainly a different place now to when I grew up and not in a good way ... If I look at the news too often, I find it really affects my mood and my whole outlook on life and humanity at large.”

Merilyn Steele: The Sydney music scene has changed hugely in the last decade and even more so since COVID. Many venues have closed down, many more venues just never continued to have live music. Other venues stopped having things like cabaret type shows with resident bands, now a thing of the past, many have filled their old stages with poker machines! Many venues now are favouring solo or duo artists over a full band perhaps due to budget restraints as well. Also, due to the increased cost of living crisis here, less people are going out as they can't afford it, to have dinner and see a show could easily cost \$100 per person.

Apart from how hard it is to get work in this city for most musicians and artists, I am feeling fairly blessed that I am booked for regular live work several times a week most weeks. It's all about networking with the right people and nurturing relationships with them. Though I have faced the ugly side of both sexism and more lately ageism, with some venues and bookers. I have also faced and been a victim of sabotage from other agents and bookers, in an attempt to have the current agent sacked so they could get in. There is also still underpayment here and there, with some agents taking more than their percentage share. It's a dog-eat-dog underworld this music industry! Despite all this, I still have a very healthy show calendar. Just check out 'SHOWS' on my website!



Aldora Britain Records: I always love to delve deeper into an artist's roots. For me, it is absolutely one of the most enjoyable parts of any interview. You previously namechecked Bernard Fanning as an all-time favourite. Can you remember the first time you heard Powderfinger? How would you say this band has informed you and your output since?

Merilyn Steele: I actually didn't come to know Powderfinger much prior to Bernard's first solo album, *Tea and Sympathy*, which is brilliant. I instantly connected to his vocal tone, I found it comforting and still do. I also love his songwriting style and subject matters and have taken notes from some of his songs in order to craft some of my own. Apart from that I had a single of Kasey Chambers, an Australian country artist, who did a version of Powderfinger's 'These Days', and that also sparked my interest in the band. I soon became addicted and

bought many albums and spent much time listening. Bernard and Kasey have since recorded several duets together and she is also a feature act on his upcoming *Tea and Sympathy* twentieth anniversary tour. How good! More broadly, George Ezra, for the clever simplicity in his songwriting and warm vocal timbre. Taylor Swift, mainly for the business acumen, prolific songwriting approach and style, and amazing person that she is.

Aldora Britain Records: A broad question to finish. There have been a lot of changes in the world in the post-COVID era, both throughout society, with political turmoil and even bloodshed in Ukraine and Palestine, and within the music industry too, AI for example. How would you say these several years have impacted you, both personally and as an artist? How do you think this time has changed the music industry, both for the good and the bad?

Merilyn Steele: The world is certainly a different place now to when I grew up and not in a good way. I guess war will always be part of society sadly and that is totally out of our control. If I look at the news too often, I find it really affects my mood and my whole outlook on life and humanity at large. So, often, I have to turn away from it. Not to ignore it but only because I have no control over it.

Regarding AI, I see there are positive ways we can use it to help with our lives, but there are negatives too. Right now, we are trying to legislate to government to make AI compensate and remunerate artists for the use of their

“I’m not sure whether we can effectively differentiate in the end between art that has been created by a human versus one done by AI. The future of the creative arts lies in murky waters. But Pandora’s box has been opened on this and there’s no shutting it now!”

material as AI can ‘mine’ data from anyone who has put out artistic works digitally whether it be songs, books, paintings, even imitate voices and graphic likeness, such as deep fakes. The future is scary on this front for what could possibly happen. I’m not sure whether we can effectively differentiate in the end between art that has been created by a human versus one done by AI. The future of the creative arts lies in murky waters. But Pandora’s box has been opened on this and there’s no shutting it now!

Quickfire Round

AB Records: Favourite artist or band? **Merilyn:** It changes with time but some of the constants are Bernard Fanning and Powderfinger, Kasey Chambers, George Ezra, Lauren Daigle, Bruno Mars, Aerosmith.

AB Records: Favourite album? **Merilyn:** *Bring It Back*, by me! **AB Records:** First album you bought with your own money? **Merilyn:** I think it was Suzi Quatro, *Quatro*. **AB Records:** Last album you listened to from start to finish? **Merilyn:** George Ezra, *Wanted on Voyage*.

AB Records: First gig as an audience member? **Merilyn:** I don’t remember, sorry! **AB Records:** Loudest gig as an audience member? **Merilyn:** Stone Festival, Sydney. My ears were ringing afterwards.

AB Records: Style icon? **Merilyn:** Amy Shark. **AB Records:** Favourite film? **Merilyn:** *Arthur*, *Under a Tuscan Sky*, *Indiana Jones* series.

AB Records: Favourite TV show? **Merilyn:** *Two and a Half Men*! Guaranteed to get a good belly laugh from any episode. The script writing is so witty, quick and clever, even though it’s all so chauvinistic!

AB Records: Favourite up and coming artist or band? **Merilyn:** Vance Joy, Aussie singer-songwriter who is reportedly going to be support act for Ed Sheeran’s next tour here. What a score!



Rock ‘n’ Roll Casualty

Hard-hitting grooves, driving and unstoppable rhythms, an arena-bound melodic sensibility, and a raw and primal spirit. These are the cornerstones of **Turbo Lovers**, a hard rocking Stateside power trio. This sound has been exceptionally highlighted on ‘Rock ‘n’ Roll Casualty’, the first outing to be released from their upcoming studio album, *Working Blue*, to be unveiled imminently on November 21st. The crunching and soaring nature of the track captures Turbo Lovers’ tightknit chemistry and musical friendship, whilst also highlighting an energy and adrenaline that will surely power *Working Blue* in full. And as the album’s release date fast approaches, bandmember B.J. Lisko sat down for a chat with *Aldora Britain Records* about his life in rock and roll so far. We discussed the long-lasting impact of the COVID era, early musical memories from his youth, the beginnings and early days of Turbo Lovers, and much, much more. That exclusive in-depth conversation is published here in full for the very first time.

Keep up to date with Turbo Lovers [HERE](#). Listen to Turbo Lovers [HERE](#).

And please don’t forget to send a magazine-sized donation to Aldora Britain Records [HERE](#).

Aldora Britain Records: Hello BJ, how are you? I am excited to be talking with such a fantastic band from over in Ohio. It is amazing how music can bring us together from all around the world. Let’s start off by travelling back in time. What are some of your earliest musical memories and what was it that first pushed you towards pursuing this passion of yours?

B.J. Lisko: Hearing AC/DC for the first time by way of my dad’s record collection is what got me into music and ultimately into being in a band and playing rock. I was maybe ten years old at the time. I started playing music on the bass guitar at fourteen, and I was basically just trying to mimic Cliff Williams. I got into playing guitar and songwriting not long after and have been doing it ever since.



“I’ve struggled with depression and anxiety for years, and rock music is almost always what pulls me out of whatever funk I might find myself in. Sometimes writing rock songs about being a spazz helps keep you from being a spazz.”

Aldora Britain Records: And now, let’s take a leap forward to the present day and a brilliant project of yours out of Youngstown. The beginnings of Turbo Lovers must have been an exciting, invigorating time. How did it all come to be? How did you first meet each other and what was the initial spark that brought you together on this creative, musical level?

B.J. Lisko: Turbo Lovers started as a recording project in 2003 and became a live band in 2006. After a few different lineups, the current incarnation of the group came together in 2011. We were all veterans of the Northeast Ohio music scene by that time and had all known one another from previous projects. Things clicked pretty quick between the three of us since we’re all basically into the same bands and all came from a rock background.



Aldora Britain Records: You are currently preparing for the release of an exciting new album called *Working Blue*. I have had the privilege of giving this record a listen already, and it has floored me! Thank you for the music. And it is not long to wait now until the record is released into the world. I am definitely expecting a warm reaction to these songs! What are your memories from writing and recording these tracks, and how would you say you grew and evolved as artists throughout this process?

B.J. Lisko: We don’t have a ton of extra time between the three of us, so putting together a new album takes quite a while. In between band rehearsals that are for getting the live set together, we tend to do a few that are solely focused on new music. I’ll usually write a verse and chorus on my own first, and we use that as a jumping off point to craft the rest of the song. I’ve got a lot better over the years at distinguishing what ideas are going to work and which ones to scrap, and I think that just comes from experience.

Aldora Britain Records: I am really drawn in by the band’s dynamic songwriting and songcraft. How do you approach this part of your creative process? Is it collaborative or more individual? Are you drawn to specific themes or topics? Perhaps coming from more of a personal, observational, or even fictional perspective or point of view?

B.J. Lisko: I described the songwriting process in the last question, but as far as themes go the songs are usually about one of a few subjects. One, drinking, drugging, sex and/or general rock ‘n’ roll debauchery. Two, forging on playing rock when there’s not as much of a scene for it anymore. Three, fictional relationships and situations based on something that actually happened to me or us in the past. Three, me being a headcase and trying not to self-sabotage myself. I’ve struggled with depression and anxiety for years, and rock music is almost always what pulls me out of whatever funk I might find myself in. Sometimes writing rock songs about being a spazz helps keep you from being a spazz.

Aldora Britain Records: Let’s get more specific with this now. I would like to focus on your most recent outing, ‘Rock ‘n’ Roll Casualty’. A Turbo Lovers gem! For this track, what is the story behind the song, and can you remember the moment it came to be? Did anything in particular inspire it, and what does it mean to you as the writer and performer?

B.J. Lisko: ‘Rock ‘n’ Roll Casualty’ is about playing shows you think are going to be good but turn out to be pretty terrible because the audience just doesn’t understand what you’re doing. We’ve never really had a total

“We’ve never really had a total trainwreck of a show, but there are times when the crowd looks at us like straight up rock and roll is a completely foreign concept to them. We’re doing rock, not Mozart. It shouldn’t be a big lift for people to understand it.”

trainwreck of a show, but there are times when the crowd looks at us like straight up rock and roll is a completely foreign concept to them. We’re doing rock, not Mozart. It shouldn’t be a big lift for people to understand it. But at the same time, those terrible crowds inspired a really good song!

Aldora Britain Records: I have been doing some crate-digging over on Bandcamp, leading me to 2022’s *Lettin’ It Fly*. This is another exceptional snapshot of the band. Let’s delve into it! How do you reflect back on this outing as a whole now, and is there anything that you would edit or change when looking back with the benefit of hindsight?

B.J. Lisko: *Lettin’ It Fly*, like just about any of our records, is a snapshot of where we were at the time. That one was mostly written during the pandemic. It’s a solid rock record. There are a couple songs on there that never really made it to the live set beyond maybe once or twice that I think could work if we devoted more time to them. But that happens with any release. You tend to play the newer songs more as you write them, so some get lost in the shuffle. *Lettin’ It Fly* was also the first time we hired a producer, Dave Piatek. He also produced *Working Blue*, and his extra set of ears has come in handy with certain song parts and how we perform in the studio. He also gets amazing sounds from a technical perspective.

Aldora Britain Records: As you well know by now, I love that Turbo Lovers sound and your approach to making and creating music. That classic, melodic, hard-hitting rock foundation. How would you say this style of yours came about, what goes into it for you, and who are some of your biggest influences and inspirations as an artist currently?

B.J. Lisko: It starts with classic rock legends like AC/DC, Kiss, and Metallica, and then goes from there. If it rocks, chances are we’re going to like it. More current or recent bands who influence our sound and songwriting include Massive Wagons, Chez Kane, Houston, The Struts, The Darkness, Danko Jones, The Night Flight Orchestra, and The Switch, to name just a few.



Aldora Britain Records: A broad question to finish. There have been a lot of changes in the world in the post-COVID era, both throughout society, with political turmoil and even bloodshed in Ukraine and Palestine, and within the music industry too, AI for example. How would you say these several years have impacted you, both personally and as an artist? How do you think this time has changed the music industry, both for the good and the bad?

B.J. Lisko: Outside of having to adapt to music going almost totally digital, which has become a necessary evil of sorts for every artist, none of anything you mentioned or anything else politically has an effect on the band or the band's sound whatsoever! Haha! We play rock to avoid politics, headlines, and social media noise. Advances in AI will be great as long as it doesn't totally replace people being creative, and also if there becomes a way to filter which aspects of it you want and which you don't.

Quickfire Round

AB Records: Favourite artist or band? **BJ:** AC/DC.

AB Records: Favourite album? **BJ:** *Powerage* by AC/DC. **AB Records:** First album you bought with your own money? **BJ:** *Sports* by Huey Lewis and the News. **AB Records:** Last album you listened to from start to finish? **BJ:** *No Way Out* by The Switch.

AB Records: First gig as an audience member? **BJ:** AC/DC, *Ballbreaker* tour in Pittsburgh, Pennsylvania in March of 1996. **AB Records:** Loudest gig as an audience member? **BJ:** Motorhead, several times. One gig was so loud, that even with earplugs in I didn't know what song they opened with until it was nearly over. It was 'Bomber' from the band's 2000 tour supporting their album *We Are Motorhead*.

AB Records: Style icon? **BJ:** A three-way tie between Motörhead's Lemmy Kilmister, Sex Pistols bassist Glen Matlock, and Eddie Money. I interviewed Eddie Money who said that Sinatra told him to always wear a suit because it will never go out of style. **AB Records:** Favourite film? **BJ:** *Back to School* starring Rodney Dangerfield. **AB Records:** Favourite TV show? **BJ:** It was *South Park* until they got overtly political in the latest season, though I still find parts of it funny. The reboot of *Beavis and Butthead* is also exceptional.

AB Records: Favourite up and coming artist or band? **BJ:** Chez Kane.



Rip It Up

Jet with Tempesst at Rock City, Nottingham, Thursday 10th October 2024.

(Jet's first featured photograph by Jason Sheldon. Jet's second featured photograph uncredited.)

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Jet were undoubtedly and unquestionably the hardest and heaviest hitting export from the mid-noughties indie rock boom. Their brand of grizzly garage rock perfection, primal punk energy, and raw guitar drenched abandon was a sound to behold. And the good news is, they are back! More so, they are preparing for the release of their first studio album in over fifteen years, slated for a date in 2025. However, the first order of business is a celebration of their modern-era classic, the twentieth anniversary of their seminal debut LP, *Get Born*. The festivities have already begun in their Australian homeland, as well as in Italy, but over the last week or so, Jet brought this rock and roll carnival into towns up and down the UK. Tonight's stop, the UK's favourite Rock City, the historic home of outlaws, Nottingham.

Tempesst are up first, a nomadic band originally from Noosa in Australia. Their approach and style differ from the headliners dramatically. Whilst both groups tap into that original rock and roll spirit, Tempesst explore technicolour, neo-psychedelic spaces, also venturing off into the realms of laidback lounge pop and art rock bliss. It is expansive, ethereal, ambient, atmospheric, but it can pack a punch too. That is certainly the case for the sprawling opus and set opener, 'Sunset at Maria's', a true statement of intent, a gutsy move from a support band, a track that evolves out of an extended instrumental intro. The high points then come through new album tracks, specifically 'Sad Eyes' and 'Long Way Down', as well as the upcoming third single and set closer, all taken from the group's upcoming November release, *Forbidden Fruit*. A record that is surely now etched into the diary up in Nottingham.

Following a brief break, that felt like an eternity wait, Jet took to the stage, opening with a full-frontal assault on the senses, a quickfire blast of crunching, fuzzed-up, ferocious rock and roll from their brief but brilliant back-catalogue. 'Put Your Money Where Your Mouth Is', 'She's a Genius', 'Black Hearts (On Fire)', 'Hurry Hurry'. There is no let-up, no coming up for air, this is what tonight is all about after all. These Australian musical compatriots are not holding back, there are Townshend windmills, drum riser leaps, soloing on top of front-of-stage monitors, a back-to-basics and in-your-face rock and roll show, no gimmicks, no prefabricated stunts, in-the-moment drive and glorious intent. This all comes in the opening four songs! A quartet that deliberately and surprisingly avoids *Get Born* altogether.

The reason becomes clear just a moment later, when Nic Cester steps up to the mic, putting an emphasis on tonight's meaning and purpose, a salute to an album that means the world to each of the five musicians onstage, and each of the onlooking crowd too. Next up, ladies and gentlemen, is *Get Born* track-for-track in its entirety. And just like that, the bullet-speed 'Last Chance' erupts, a whirlwind sonic hurricane that comes to a close in under two minutes, only to immediately give way to that familiar shaking and shimmering tambourine, that thundering bassline, those fierce and anthemic dual guitars. Not a word comes out of the band though, and yet, the whole venue is in unison, loudly and brashly, 'one-two-three, take my hand and come with me, because you look so fine, and I really wanna make you mine.' In fact, not a sung word comes out of Nic Cester until the pre-chorus breakdown, 'Big black boots, long brown hair, she's so sweet with her get back stare.' This

“Well, I’ve been thinking about the future, too young to pretend, it’s such a waste to always look behind you, you should be looking straight ahead, yeah, I’m going to have to move on, before we meet again.”

is the power and unifying catharsis of this track, a generational anthem, and each of Jet very much knows this, ‘Are You Gonna Be My Girl’.

There is an unwavering intent behind the band’s most garage rock moments, but there are also moments throughout the set when this very catharsis turns into poignant, reflective, and utterly captivating. This fantastic juxtaposition is one of the many beauties of Jet. One such moment came shortly after *Get Born*’s aforementioned centrepiece. ‘Look What You’ve Done’ is a blue-eyed soul lament, a soaring eagle of track. Despite Nic’s pre-song confession that he may need help with these slower numbers, due to a ‘big pie’ for lunch, regards of Nottingham’s favourite medieval haunt, Ye Olde Trip to Jerusalem, where many ‘Knights of the Round Table’ have undoubtedly sat. Further soulful moments come in ‘Move On’, ‘Radio Song’, and ‘Timothy’. The former transporting the romanticism of Flinders Steet and transposing it to Nottingham Station, such is the relatability and universality of the track, complete with bass player Mark Wilson bringing out an emphatic, wailing blues harmonica. The latter couplet allowing Cameron Muncney to take the mic for some lead offerings, evidence that Jet have more than one worldclass singer in tow.



“And if the moon had to run away, and all the stars didn’t want to play, don’t waste the sun on a rainy day, the wind will soon blow it all away ... I will shine on, for everyone, I will shine on, for everyone.”

Jet’s main and indisputable strength, however, is their glam, loud, raucous, wild rock and roll, and these moments are endless. The record spinning nostalgia of ‘Rollover DJ’, the ‘Get What You Need’ call-and-response thumper, the payday elation and twanging and crunching escalation of ‘Get Me Outta Here’, the shuffler to mosh pit revelry of ‘Take It or Leave It’. The list is honestly endless, each providing a high watermark of pure energy and vitality. ‘Come Around Again’ then slows proceedings down once more, a well-timed and beautiful placement, and ‘Lazy Gun’s pounding and wah-wah sensibilities are bliss. The strutting and stomping ‘Cold Hard Bitch’ rivals ‘Are You Gonna Be My Girl,’ and perhaps could have been Jet’s second moment of world domination, if not for the expletive! This offering brings the band together, their tightknit musicianship and camaraderie pouring out, and Nic’s howling, wailing, soulful banshee screaming truly taking centre stage, like a James Brown resurrection in the form of a white Australian rock and roller, something that just doesn’t happen in modern music.

With the final moments of ‘Timothy’ rounding out *Get Born’s* classic grooves, a solo acoustic encore of ‘Shine On’ becomes the tear-jerking moment, a heart-rending plead to the world, a poetic tunesmith’s ode for better times and love. ‘Seventeen’ and ‘Rip It Up’ then allowed for Jet’s electrifying foundation to close the night, a bold and rocking final statement, relentless and true to the hard rocking Aussie idiom. From Nic’s frontman prowess and gloriously growling vocal centre, to Cameron Muncey’s Flying V crunch and fuzz and understated brilliance, to Mark Wilson’s tall and jet-black vampiric bass foundation, to the iconic and much-loved time-keeping tup-thumping, this is a true-to-form and astounding set. More so, it provides hope for a future with Jet back in it, as new track ‘Hurry Hurry’ testifies.



“One-two-three, take my hand and come with me, because you look so fine, and I really want to make you mine ... Four-five-six, come on and get your kicks, now you don’t need money, when you look like that, do you honey?”

But the final word has to go to *Get Born*. Albums are revelatory moments for their listeners, moments that are cherished forever and that we carry through life. Records can come and go. Some can fade away, become dated, or even become locked away in the passages of time. But *Get Born* has endured two decades in the doom and gloom of the contemporary world, and throughout that time, as Jet at Rock City have proven, it has taken on a life of its own. It is an LP that is cherished by many, for reasons of nostalgia and for reasons of the moment. It is a collection of songs that gather together music fans young and old, bridging that generational gap with a seamless ease. It is alternative, garage, hard, heavy, indie, it is rock and roll. And for that, thank you, Nic and Chris Cester, Cameron Muncy, and Mark Wilson. It does not go unnoticed, as your time away has undoubtedly proven. The world is a better place with Jet. Hurry, hurry, 2025, those vinyl grooves are coming closer every day.

Tempest Setlist

Sunset at Maria’s Pt. I / Sunset at Maria’s Pt. II / Sad Eyes / Must Be a Dream / Darkness (Into the Light) / Long Way Down / Mushroom Cloud / Tidal Wave / Prisoner of Desire / Waste It with You

Jet Setlist

Put Your Money Where Your Mouth Is / She’s a Genius / Black Hearts (On Fire) / Hurry Hurry / Last Chance / Are You Gonna Be My Girl / Rollover DJ / Look What You’ve Done / Get What You Need / Move On / Radio Song / Get Me Outta Here / Cold Hard Bitch / Come Around Again / Take It or Leave It / Lazy Gun / Timothy [ENCORE] Shine On / Seventeen / Rip It Up



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